The Interpretative Dialectic
25 March 2008

The Noumena
– atemporal stream of effervescent transitory sense datum;
– realm of presupposition and potentiality;
– non-knowable and non-reality

Experiential Moment of Intersection of those Participating
– at the moment of your intersection, engaged either ethnographically or archaeologically via acts of participant/observation, interviewing, archival, field excavation, etc., the selected noumena are rendered phenomena, isolated and fixed in “temporal,” “spatial,” “causal,” and/or “substantiative” “symbolic” dimensions (e.g., “Rainbow,” Ashammataxia and dasshíssua for the Apsaalooke, “designated hunter” for the Schitsu’umsh), i.e., your imposed categorical “constructs” and thus must fully comprehend qualities of and deconstruct each symbol applied
– potentiality rendered knowable, rendered “reality”
– a stage of interpretation

A. Voices of Other  B. Voice of Self  C. Voices of Audience
– further isolating the “voices” (another set of constructs) of the three critical actors from the phenomena intersection, with priority given voices of other;
– another stage of interpretation
– deconstruction of others  – reflexivity of self  – anticipatory of audiences

Categories and Concepts
– further refining of appropriate imposed “constructs,” e.g., “values” (e.g., “gifts,” “teachings,” and “ethic of sharing” of the Schitsu’umsh) “kinship,” “language” (e.g., “preformative force”), “family” (e.g., “Crow family”), “archaic period,” “culture,” etc., that make sense out of the chaos
– another stage of interpreting

“Story Text” – The Phenomena
– the narrative “story” (e.g., “the Apsaalooke” and “the Schitsu’umsh”) presentation, in an appropriate style, of the constructed phenomena;
– the “making sense” held up to standards of authenticity, trustworthiness, professional peer review, and collaborative host community review, etc.;
– another stage of interpreting, i.e., the “writing of culture”;
– ultimately just another experiential moment of intersection of those participating, a newly created phenomena, that attempts to empower the voices of others, anticipate the participation of varied audiences, and acknowledge the role of the researcher;
– it is nevertheless not an empirical replication of the phenomenal reality, but a “story text” is heuristic bridge, a sort of “roadmap,” facilitating “improved” understanding and engagement in the focus of study and in the human condition generally.